

*THE LETTERS OF CHRISTINA ROSSETTI:*  
EIGHT NEW LETTERS,  
ANNOTATIONS, AND CORRECTIONS

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Antony Harrison's landmark edition of *The Letters of Christina Rossetti* remains one of the single most important achievements in Rossetti scholarship, and an essential resource for Pre-Raphaelite studies, including my own *Christina Rossetti: A Descriptive Bibliography*. It also remains unfinished, in the sense that any edition of letters is unfinished: new letters and new information discovered after publication continue to extend, contextualize, and correct what was known when the last volume of *Letters* went to press. While a relatively small number of new letters have been uncovered in the nearly two decades since the last volume of *Letters* was published,<sup>1</sup> opportunities for reevaluating and reinterpreting the published letters have grown significantly as a result of Google books and other mass digitization projects, full-text databases, and ever-increasing online access to library catalogues. These tools facilitate the fundamental tasks of establishing dates and identifying recipients, chasing down references to obscure persons, places, and events, and placing letters within wider social, literary, and cultural networks.

The letters and notes I have gathered here provide yet another installment in the ongoing process of discovery and curation of Rossetti's correspondence, as well as further testimony – if any is needed – to the continuing significance and impact of Harrison's work. The first section of this essay presents eight uncollected letters, including six unpublished letters from Christina Rossetti to Anne Gilchrist, Mary [Mrs. Percy] Bunting, William Robertson Nicoll, Howard Orsmond Anderton, and Ellen Proctor. These letters, held in the Cushing Memorial Library and Archives at Texas A & M University, offer insight into various aspects of Rossetti's life and work, including her friendships with Gilchrist and Proctor, her engagement with non-conformist religious writers such as Nicoll, and her characteristic (but not always documented) willingness to allow composers, such as Anderton, to set her work to music. The letter to Bunting is especially interesting: as I explain